



Adelaide

Contemporary

Experimental

2025 Annual Report



ACErlu tampinhi, ngadlu Kurna yartangka inparrinhi. Kurna miyurna yaitya yarta-mathanya Wama Tarntanyaku. Parnaku yailtya, parnaku tapa purruna, parnaku yarta ngadlurlu tampinhi. Yalaka Kurna miyurna itu yailtya, tapa purruna, yarta kuma puru martinhi, puru warri-apinhi, puru tangka martulayinhi. Ngadlurlu tampinhi purkana pukinangku, yalaka.

ACE respectfully acknowledges the Kurna people are the traditional custodians of the Adelaide Plains. We recognise and respect their cultural heritage, beliefs and relationship with the land. We acknowledge that they are of continuing importance to the Kurna people living today. We acknowledge Elders past and present.

Cover Image: Opening Night: 'Bantay-Salakay' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams
'Sisters of Lartelare' site visit (2024), Yartapuulti-Port Adelaide. Photography by Lana Adams.

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ACE is supported by the South Australian Government through Create SA and the Australian Government through Creative Australia, its arts funding and advisory body. ACE is a member of Contemporary Arts Organisations Australia.



About ACE

At ACE, we are dedicated to giving artists and their groundbreaking ideas a platform. This mission, and our unique approach to filtering global artistic dialogues through a distinctively local prism, define who we are today. Our commitment to working with individuals and communities ensures our relationships with artists, audiences, and the broader sector are transformative, not transactional. We exist to transform artists' careers and enhance the experience for audiences: we create space for experimentation, generate creative inclusion, and expand ideas about what art and artists are, and can be.

This strong contemporary focus is built on a significant historical foundation. ACE was established in 2017 through the merger of two highly influential South Australian arts organisations: the Experimental Art Foundation (EAF) and the Contemporary Art Centre of South Australia (CACSA). This merger entwined more than a century of combined experience in fostering innovative and experimental art. By uniting their strengths, ACE was born, allowing for a sustained and vital contribution to the contemporary visual arts landscape in South Australia. We proudly continue the spirit of experimentation and critical engagement that defined EAF and CACSA, channeling their enduring legacies into our vibrant program for today and the future.

Matt Huppertz, 'The Rowing' (2025), performance documentation, Adelaide Contemporary Experimental.
Photography by Morgan Sette.

Message from the Artistic Director

Danni Zuvela

2025 was my first year curating the artistic program at Adelaide Contemporary Experimental (ACE), and with it, an opportunity to share glimpses into the organisation's future direction. It's been a year defined by ambitious experimentation, deepening community connections, and a commitment to radical inclusion.

We began the year with *Shared Skin*, an intercultural exploration of family presented as part of the Adelaide Festival. This was a significant exhibition curated by ACE's outgoing Associate Curator, Rayleen Forester, which beautifully set the stage for a year of storytelling and connection.

A major 2025 milestone for ACE was *Push / Pull*. This program revisited the radical 'post-object' movement through a contemporary lens, and it also marked our first exhibition co-designed with the blind and low-vision community. Featuring the tactile wonderland *Can Touch This*, the project showcased leadership in creative inclusion by moving beyond the visual into tactile sculptures, music, and blind self-portraits. The success of the accompanying live performance program and our new commitment to video documentation, which has garnered thousands of views online, signals a strong future for accessible, community-driven engagement at ACE.

In the winter, Mark Valenzuela's *Bantay-Salakay* pushed the limits of the ceramic medium. His extraordinary installation explored a duality of strength and fragility to explore complexities of power and resistance. This project was particularly special for the way it opened up a meaningful, ongoing relationship between ACE and the local Filipino community.

We closed the year with *Rewriting Landscapes* for the Tarnanthi Festival which reframed the 'landscape' tradition from an Aboriginal perspective. These lens-based works signalled another important direction for ACE: embracing ecological concerns with both sensitivity and responsibility.

Our commitment to the next generation continued through *Future Studios: 2025* in our front gallery, a culmination of our education program for Aboriginal secondary students. We also extended our national reach with Jingwei Bu's *We Tea* at Firstdraft (Sydney), following her short-term residency at ACE.

I want to thank the artists, creatives, installers and partners who made this year possible. To our audiences, participants and amazing ACE team: thank you for joining us on this journey and we look forward to sharing more new experiences together in 2026, and beyond.

Blind Community Day: 'Push/Pull' (2025), event documentation, Adelaide Contemporary Experimental.
Photography by Andre Castellucci.



2025 Snapshot



Opening Night: 'Push / Pull' (2025), event documentation, Adelaide Contemporary Experimental.
Photography by Lana Adams.

8,770

ACE Visitation

7

Exhibitions

62

Artists exhibited

48

Artworks presented

29

New artworks
commissioned

25

Live Programs

7

Studio Residents

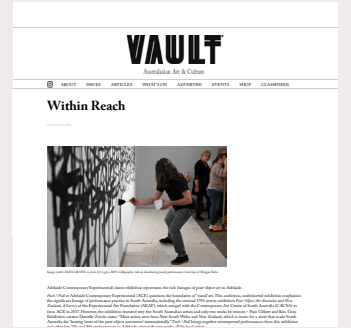
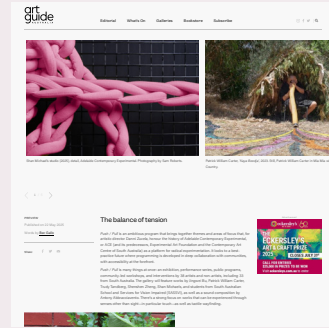
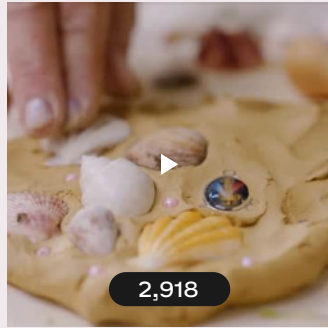
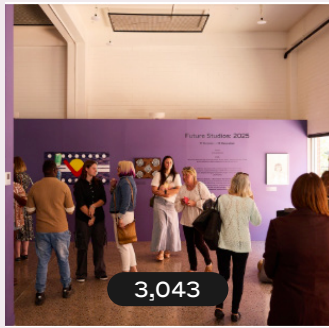
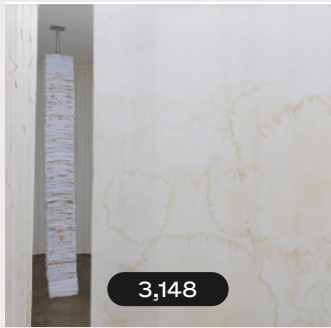
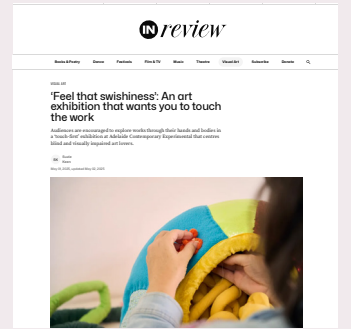
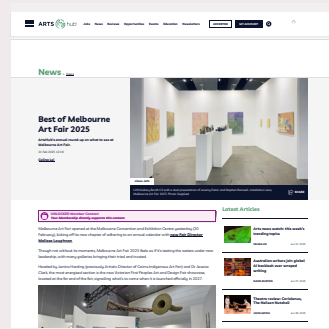
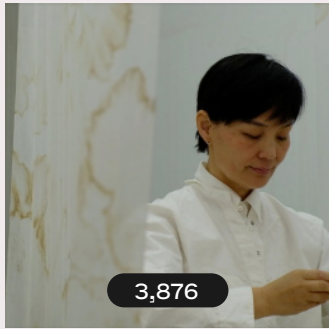
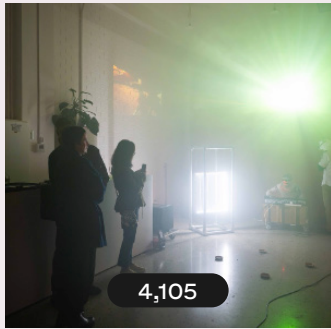
16

Program Partners

107

Media mentions

2025 Digital Reach



Instagram

Followers: 9,287 **+1,320**
 Reach: 39.5K **+22%**

Facebook

Followers: 5,042 **-25**
 Reach: 74K **+48%**

Website

Users: 31,000 **+10%**

Press Highlights:

- ABC Arts
- Art Almanac
- Artforum
- Art Guide
- ArtsHub
- Artlink
- CityMag
- Homebound
- InDaily
- InReview
- Saturday Paper
- VAULT

Exhibition Program



Opening Night: 'Bantay-Salakay' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams.

Shared Skin

Group exhibition featuring pivotal Australian and international contemporary artists

“*Shared Skin* is a thought-provoking exhibition featuring both new commissions and existing works that explore the concept of family.”

— Jane Llewellyn for InReview

Artists:

Hana Pera Aoake (NZ)
 Atong Atem (AU)
 Jacob Boehme, KTB + Narungga Family Choir (AU)
 Juanella Donovan (AU)
 Jared Flitcroft (NZ)
 Jumana Manna (GER)
 Tuan Andrew Nguyen (USA)
 Bhenji Ra (AU)
 Steven Rhall (AU)
 Marikit Santiago (AU)
 Jennifer Tee (NL)

Curator:

Rayleen Forester

Exhibition Dates:

15 February – 12 April 2025

Venue:

ACE



'Shared Skin' installation view, 2025, Adelaide Contemporary Experimental. Photography by Sam Roberts.

Shared Skin investigated how we define relationships and sketched a complex picture of what a family can be.

Shared Skin combined new commissions and existing works by internationally recognised contemporary artists from First Nations and culturally diverse backgrounds, giving thought to familial relationships, interpersonal constellations and their connection to land, society and histories.

Shared Skin addressed how family is defined through gender, class, sexuality and the collision of global identities, cultures and community experiences.

Push / Pull

Group Exhibition with over 40 artists revisiting Adelaide's Post-Object past.

“By emphasising force and tension, *Push / Pull* evades a static centre, instead raising questions about what art does and who it is for.”

– Jennifer Mills for The Saturday Paper

Artist: Antony Abbracciavento, Elyas Alavi, Emiko Artemis, Stephen Atkinson, Troy-Anthony Baylis, Alycia Bennett, Jingwei Bu, Patrick William Carter, Luna Chan, Allison Chhorn, Amber Cronin, Dylan Crismani, Paul Gazzola, Alex Grant, Sasha Grbich, Dominic Guerrero, Ray Harris, Aidan Hughes, Matt Huppatz, Heidi Kenyon, Kirsty Martinsen, Monte Masi, VNS Matrix, Shan Michaels, Ariella Napoli, Alexandra Nitschke, Chris Reid, Yasemin Sabuncu, Fiona Salmon, Cynthia Schwertsik, Gabriella Smart, Soundstream, Trudy Tandberg, Sarah Tickle, Henry Wolff, Shirley Wu, Robert Wyatt, Jake Yang, Yasser Yassin, Shenshen Zheng, and Students from SA School for the Visually Impaired (SASSVI).

Curator: Danni Zuvela

Exhibition Dates: 3 May – 28 June 2025

Venue: ACE



Blind Community Day: 'Push/Pull' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Andre Castellucci.

Push / Pull was a program of live, “non-haveable” art that featured tactile installations, performances, and archival responses. It explored Adelaide’s history as a hub for experimental post-object art.

The project interrogated how local radical traditions could inspire contemporary encounters while amplifying unruly energies. By connecting archival thought with modern practice, *Push / Pull* prioritised mutual presence through experimental sound, video, and ephemeral works that challenged traditional ownership.

Mark Valenzuela: Bantay-Salakay

2025 Porter Street Commission

“It’s the best experience in my life,” Valenzuela says. “The people at ACE gave me complete free rein and that’s beautiful because not every space is like that. It gives artists the freedom to really think.”

– Mark Valenzuela for InDaily

Artist: Mark Valenzuela

Curator: Danni Zuvela

Catalogue Writers: Belinda Howden
Leigh Robb

Exhibition Dates: 2 August – 20 September 2025

Venue: ACE



Opening Night: ‘Bantay-Salakay’ (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams.

In *Bantay-Salakay*, Valenzuela explored environmental power dynamics through a hostile installation of spikes and noise. He contrasted his experiences in the Philippines and Australia, examining how history and economic hierarchy shaped defensiveness.

While Filipino culture prioritised *pakikipagkapwa* – a shared unity – Valenzuela noted its absence in dominant Australian culture. He linked this pervasive local defensiveness to individualism and the unceded nature of the land, using ceramics to symbolise both oppression and resistance.

Jingwei Bu: We Tea

Presented by firstdraft (Sydney) in partnership with ACE.

“This performance reimagines the ancient Seven Forms of Offering Tea rooted in Song Dynasty Chan Buddhism—a ritual once steeped in devotion and mindful hospitality. Through empty hands and quiet offering, it traces the spiritual lineage of tea as an act not just of drinking, but of deep listening and shared stillness. In this space without cups or leaves, the ritual lives purely in time and intention—an offering of silence, shaped by centuries of mindful practice.”
– Jingwei Bu



Jingwei Bu, 'We Tea' (2025), installation view, firstdraft, Sydney. Photography by Jessica Maurer. Courtesy firstdraft.

Artist:	Jingwei Bu
Curator:	Danni Zuvela
Exhibition Dates:	22 August – 5 October 2025
Venue:	firstdraft (NSW)

We tea was an immersive tea ceremony performance and installation developed through a short-term studio residency at ACE. Rooted in intimate gatherings with friends, family, and visitors, each session became a durational act of presence where tea residues, spontaneous poems, and physical traces quietly recorded shared experience. Sound functioned as a residue of these performances, while tea stains accumulated as visible records of time. Together, they created a space that invited deep listening, both inward and outward.

Rewriting Landscapes

Group Exhibition

Rewriting Landscapes brings together leading contemporary Aboriginal artists who reclaim and reframe the genre of landscape art through photography, sound, and video.

Artists: Troy-Anthony Baylis (Jawoyn), Patrick William Carter (Noongar) Dylan Crismani (Wiradjuri), Adam-Troy Francis (Kurna, Ngarrindjeri, and Wirangu) in collaboration with Colleen Strangways (Arabana, Mudburra), Libby Harward (Ngugi) r e a (Gamilaraay, Wailwan and Biripi), and Darren Siwes (Ngalkbun).

Curator: Danni Zuvela

Exhibition Dates: 17 October – 12 December 2025

Venue: ACE



Opening Celebrations: 'Rewriting Landscapes' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Morgan Sette.

Future Studios: 2024 was a group exhibition presenting the artistic practice of 11 students from Years 10 to 12. Through an intensive week-long program of workshops, talks, and art-making at ACE, these young artists gained firsthand experience of working as practicing studio artists. The exhibition explored themes of culture, identity, and storytelling, with works in painting, drawing, sculpture, textiles, and installation.

Future Studios: 2025

ACE Future Studios Program Exhibition

“When young people are given space, guidance, and belief in their creative capacity, they not only make art, they make meaning.”

– Crista Bradshaw

Artists: Mia Smith Ballard
Layla Chamings
Nicole Evans
Joseph Karpany
Winston Long
Kirene Newchurch
Rovina Newchurch
Duwan Smith

Curator: Crista Bradshaw

Workshop Artists: Mardawi Aboriginal Corporation
Bryce Cawte
Brad Darkson
Lara Tilbrook

Exhibition Dates: 18 October – 12 December 2025

Venue: ACE



Opening Celebrations: 'Future Studios: 2025' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Andre Castellucci.

Future Studios: 2024 was a group exhibition presenting the artistic practice of 11 students from Years 10 to 12. Through an intensive week-long program of workshops, talks, and art-making at ACE, these young artists gained firsthand experience of working as practicing studio artists. The exhibition explored themes of culture, identity, and storytelling, with works in painting, drawing, sculpture, textiles, and installation.

Live Programs



Shared Skin – Live Programs



Jumana Manna 'Foragers' Film Screenings

20 February – 10 April 2025

ACE presented a screening program of *Foragers* (2022) by Jumana Manna at Mercury Cinema as part of *Shared Skin*.

The film examined the criminalisation of Palestinian herb foraging, exploring how preservation practices in agriculture, archaeology and law intersected with colonial power. Blending documentary, fiction and archival footage from Jerusalem and the Galilee, the work followed plants from the wild to the kitchen, questioning who determined what was protected, restricted or allowed to endure.

Image 1: Jumana Manna, *Foragers*, 'Shared Skin' installation view, 2025, Adelaide Contemporary Experimental. Photography by Sam Roberts.

Image 2: Merienda and Tambay (Afternoon Tea and Hang Out): 'Shared Skin' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams.

Image 3: Jennifer Tee, 'Still Shifting, Mother Field' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams.



Merienda and Tambay (Afternoon Tea and Hang Out)

5 April 2025

Participants joined us for a relaxed merienda hosted by Powell-Ascura, inspired by Jumana Manna's film *Foragers*. Attendees discussed food as cultural preservation, sharing family heirlooms and stories. Building on the work *Kain Tayo*, the inclusive conversation fostered dialogue on migration and traditions, reflecting on how food connects histories across generations.



Performance – 'Still Shifting, Mother Field'

12 April 2025

Audiences joined us for *Still Shifting, Mother Field*, conceived by Jennifer Tee and Miri Lee, remounted by Ade Suharto, and performed by Jazmine Deng and Oriana Winston.

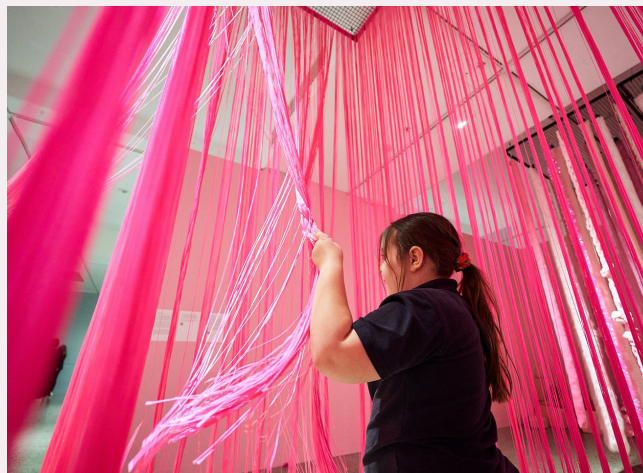
Push / Pull – Live Programs



Artist Yarns and Braille Bombing

3 May 2025

Participants joined us for an afternoon exploring *Can Touch This*, a tactile installation for the blind and low-vision community. Shan Michaels and Antony Abbracciavento discussed collaborative design and sound-based wayfinding, Lily Gower discussed access and human rights, while Danni Zuvela reflected on de-visualising the gallery. The day concluded with a collective “Braille bombing” session around ACE.



Blind Community Day

8 May 2025

Participants joined us as ACE welcomed the blind and low vision community to explore Shan Michaels’ *Can Touch This*. Visitors freely explored the tactile installation, engaged with soft sculptures, and added their own creations courtesy of sewing machine stations and expert guidance. This inclusive, drop-in event accommodated all ages, including support workers and Guide Dogs, prioritising touch and sound.



Luna Chan: ‘The Working Day’

23 May 2025

Participants joined us as artist Luna Chan revisited Adelaide’s post-object art history in this public performance at ART POD. Responding to Tony Kirkman’s *The Working Week* (1974), Chan reimagined the work through a contemporary lens – focusing on the ethics, rituals and emotional labour of domestic work. Across the morning, she performed a series of quiet, care-based tasks inside the glass-walled ART POD, drawing attention to the often unseen rhythms of maintenance and everyday life. This event was presented as part of *She Also Performs* – a project with History Trust SA exploring feminist perspectives in the ACE archive.

Image 1: Artist Yarns and Braille Bombing: ‘Push / Pull’ (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams.

Image 2: Blind Community Day: ‘Push/Pull’ (2025), event documentation, Adelaide Contemporary Experimental. Photography by Andre Castellucci.

Image 3: ‘Push / Pull’ – ‘The Working Day’: Luna Chan (2025), event documentation, ART POD, presented by Adelaide Contemporary Experimental. Photography by Morgan Sette

Push / Pull – Live Programs



Deeply Hanging Out – Day 1: Workshop

23 May 2025

Participants joined us for a care-based workshop for experimental performance and collaborative live art. Artists moved between Adelaide's CBD and ACE, testing raw ideas and developing new frameworks through shared learning. These collective sessions supported participants in shaping works for *Push / Pull* and beyond.



Deeply Hanging Out – Day 2: Performance Program

24 May 2025

Participants joined us for a celebration of experimental performance at ACE and across Adelaide. The day featured conversations, durational performances, and screenings, bridging new works with ACE's post-object art archives. The event concluded with experimental music and food, bringing together artists, poets, and performers.



Deeply Hanging Out – Day 2: Screen Program

24 May 2025

Participants joined us for a screen program, celebrating experimental performance and live art across Adelaide. Screening at The Mercury's Iris Cinema, the program featured short films and archival work exploring how live art is recorded. This 90-minute loop complemented live performances, talks, and music held at ACE.



Nature as Collaborator + Plant Swap

14 June 2025

Participants joined us for an afternoon exploring how artists collaborate with plants and landscapes. Shenshen Zheng and Trudy Tandberg shared their botanical and geological practices, followed by a talk on ecologically engaged art by Amber Cronin and Stephanie Doddridge. The day concluded with a guerrilla gardening discussion by Heidi Kenyon and a community plant swap at ACE.

Image 1: Push / Pull' – 'Deeply Hanging Out: Day 1 – Workshop' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Morgan Sette.

Image 2: Push / Pull' – 'Deeply Hanging Out: Day 2 – Performance' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Morgan Sette.

Image 3: Push / Pull' – 'Deeply Hanging Out: Day 2 – Screen Program' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Morgan Sette.

Image 4: Nature as Collaborator + Plant Swap: 'Push / Pull' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams.

Bantay-Salakay – Live Programs



Liw Aliw

16 August 2025

Audiences joined us for a Filipino community day of specialty coffee, durational wheel throwing and handbuilding clay session, screen printing, chess blitz, snacks and casual conversation at ACE. Featured artists included Mark Valenzuela, Mikoo Cataylo (clay); Miles Dunne (projections); Amamanita Axaxanax Glass Seer (performance); Edwin Harris-Faull (clay); Florian Cinco (screen printing).



Tabi Tabi Po

30 August 2025

This special event featured performances by Alycia Bennett, Dexter Campos, Clai Pasion and Seb Vivian within Mark Valenzuela's *Bantay-Salakay*, with guests enjoying specialty coffee and Pandesal (Filipino sweet breads).

Image 1: 'Bantay-Salakay' – Liw Aliw (2025), event documentation. Adelaide Contemporary Experimental. Photography by Lana Adams

Image 2: 'Bantay-Salakay' – Tabi-Tabi Po (2025), event documentation. Adelaide Contemporary Experimental. Photography by Christopher Arblaster

Artist Talks



'Shared Skin' Tour, Talk & Performance

15 February 2025

The afternoon included an artist talk with Juanela Donovan (AU), a curator tour with Rayleen Forester and an Australian exclusive presentation of *Still Shifting, Mother Field* conceived by Jennifer Tee and Miri Lee (NL).



'Bantay-Salakay' Artist Tour: Mark Valenzuela

13 September 2025

Participants explored the exhibition with Mark as he discussed the themes, processes, and tactics behind the works, and how power shaped whether these strategies represented resistance or oppression.



'Rewriting Landscapes' Artist Talks

6 December 2025

Audiences joined us for a series of artist talks with the *Rewriting Landscapes* artists exhibition, where artists Troy-Anthony Baylis, r e a, and Darren Siwes, discussed the themes and intentions behind their work.

Image 1: Tour, Talk, Performance: 'Shared Skin' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams.

Image 2: 'Bantay-Salakay' – Artist Tour (2025), event documentation. Adelaide Contemporary Experimental. Photography by Morgan Sette.

Image 3: Opening Celebrations: 'Rewriting Landscapes' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Morgan Sette.

Special Programs



Special Programs



Sisters of Lartelare: Planting Day

16 November 2025

Continuing on from their exhibition *Sisters of Lartelare* presented at ACE in 2024, the Kauna Women's Art Collective concluded the project with a community workshop and planting day at Lartelare Reserve in Yartapuulti (Port Adelaide). Led by native plant and cultural consultant Bryce Cawte, this workshop brought the project back to its origins in Yartapuulti.



Precarious Movements industry sector resource sharing

8 May 2025

This information session focused on an outcome of Precarious Movements, a new industry sector resource, for ethical practice in live art, precariousmovements.com. The launch at UNSW Galleries in March attracted museum sector participants in a sold-out session, and the resource was circulated nationally to arts workers in the performance and museum sectors. A one-hour sharing and Q&A introduced invited Adelaide industry guests to the resource and demonstrated its application across contexts.



Visiting International Curator: Ruth Buchanan

19 – 22 March 2025

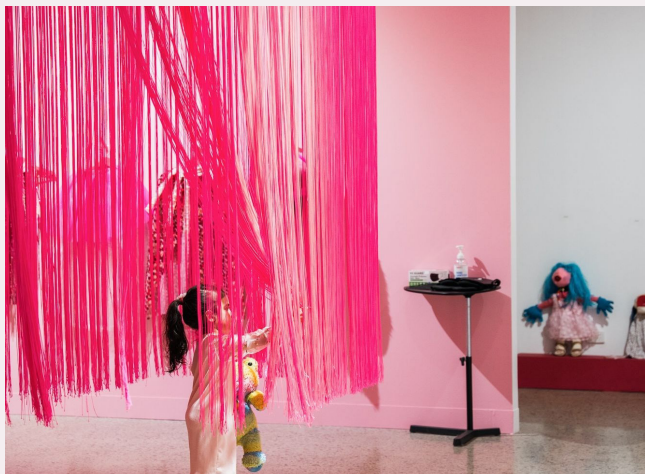
Ruth Buchanan, Kaitohu Director of Artspace Aotearoa, shared insights into her artistic programming and the operations of Artspace Aotearoa with leaders of galleries and ARIs across Adelaide as part of this important professional exchange program. Buchanan also visited a range of artists' studios to learn more about Adelaide's vibrant visual arts sector.

Image 1: 'Sisters of Lartelare' site visit (2024), Yartapuulti-Port Adelaide. Photography by Lana Adams.

Image 2: Shelley Lasica, 'WHEN I AM NOT THERE' (2022), MUMA, Melbourne, with performers Luke Fryer, LJ Connolly-Hiatt, Timothy Harvey, Megan Payne, Rebecca Jensen and Shelley Lasica. Photography by Jacqui Shelton.

Image 3: Roundtable with Ruth Buchanan (2025), Adelaide Contemporary Experimental. Photography by Lana Adams.

Special Programs



'Push / Pull' – Can Touch This

2 May – 28 June 2025

Can Touch This was a tactile installation designed with and for the blind and low vision (BLV) community in South Australia, led by regional QLD artist Shan Michaels, in an ongoing partnership with SA School and Services for Vision Impaired (SASSVI). Developed collaboratively, it featured tactile sculptures, costumes, a sensory soundtrack, and wayfinding created with SASSVI students. Visitors with sight were encouraged to explore through touch, with optional mindfolds shifting focus from vision.



'Push / Pull' – She Also Performs

2 May – 24 May 2025

She Also Performs revisited feminist histories of live art from the ACE archive, sparked by negatives documenting Pam Gilbert's 1976 *Ritual Performance*. Through new works, artists Jingwei Bu, Sasha Grbich, Luna Chan and Yasemin Sabuncu responded to historic performances with a feminist lens. Part of *Push / Pull*, and supported by History Trust SA the project included archival displays and a new essay by Alexandra Nitschke.



Input/Output

19 July 2025

Presented as part of Illuminate Adelaide, *Input/Output* was a large-scale installation and performance by Mark Valenzuela, with Miles Dunne and Alycia Bennett. The work featured a steel structure with ceramics, textiles and found objects, drawing on Filipino street stalls and transport forms to explore connection and isolation through integrated light, sound and performance elements.

Image 1: Artist Yarns and Braille Bombing: 'Push / Pull' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams.

Image 2: Jingwei Bu with collaborators Emily Tulloch and Adam Ritchie (sound) and Adele Sliuzas (costumes), performance '2025-1976: After Pam Gilbert' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams.

Image 3: Alycia Bennett, Mikoo Cataylo, Miles Dunne and Mark Valenzuela, 'Input/Output', 2025, performance documentation, Adelaide Contemporary Experimental. Photography by Morgan Sette.

Diner Club



Diner Club at 'Shared Skin'

3 Apr 2025

For one night only, the team from Thelma took over ACE to present a special dinner service inspired by the *Shared Skin* exhibition. This special edition of Diner Club offered a dining experience like no other. Led by head chef Tom Campbell, Thelma's menu celebrated seasonal locally sourced ingredients.



Diner Club at 'Bantay-Salakay'

14 Aug 2025

The Filipino Project took over ACE for Diner Club. Inspired by Mark Valenzuela's *Bantay-Salakay*, John and Maria served a vibrant Filipino BBQ menu curated around experimental ceramics. Seated within the exhibition, guests experienced bold flavors and local produce cooked over fire in the gallery.



Diner Club at 'Rewriting Landscapes'

6 Nov 2025

Guests joined us for a special dinner where Emma McCaskill and Daniel Motlop of Something Wild collaborated, inspired by the *Rewriting Landscapes* exhibition. Guests dined among artworks while enjoying a menu featuring native ingredients sourced by Daniel Motlop. This unique event blended contemporary Aboriginal art with innovative South Australian cuisine.

Image 1: Diner Club at 'Shared Skin' (2025), event documentation. Adelaide Contemporary Experimental. Photography by Morgan Sette.

Image 2: Diner Club at 'Bantay-Salakay' (2025), event documentation. Adelaide Contemporary Experimental. Photography by Morgan Sette.

Image 3: Diner Club at 'Rewriting Landscapes' (2025), event documentation. Adelaide Contemporary Experimental. Photography by Andre Castellucci.

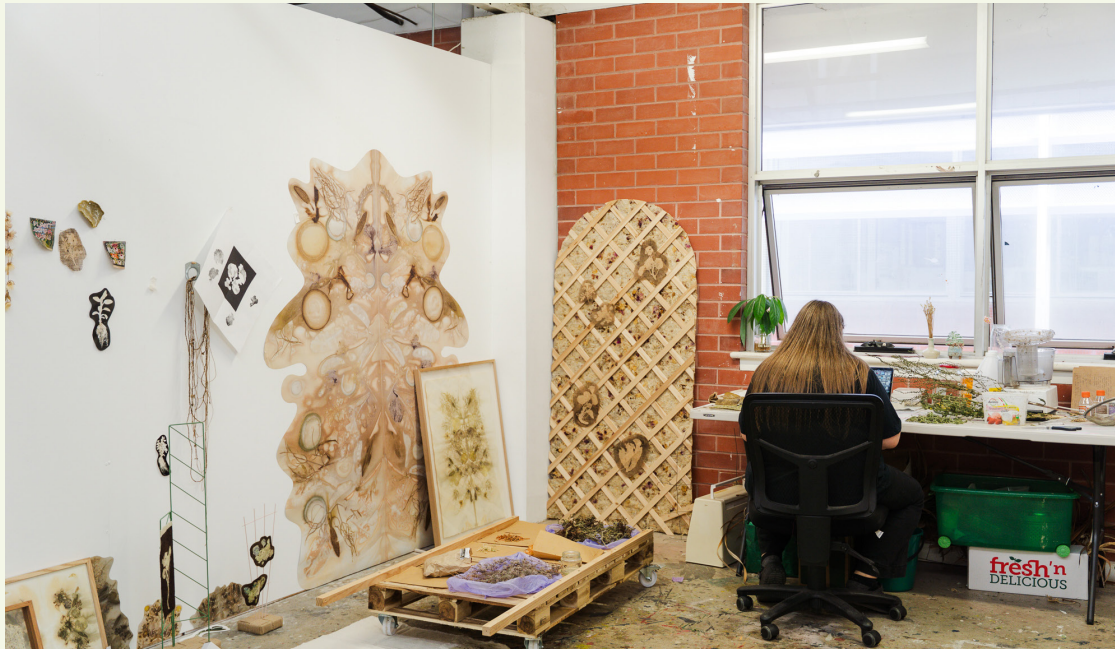
Studio Program



Lottie Emma in studio (2026), Adelaide Contemporary Experimental.
Photography by Lana Adams.

Studio Program

Overview



“In 2025 ACE expanded our Studio Program to include both short and long term residencies. This Program creates space for ambitious new experimental work to be conceived, tested, interrogated, and refined.”

– Danni Zuvela

ACE is home to fully-supported, rent-free CBD-based studios for South Australian artists.

The ACE Studio Program provides professional development opportunities, including studio visits with Australian and international curators; participation in public programs; mentorship by ACE staff; and prominent profiling and promotional opportunities.

It is the only program of its kind in the state and is an invaluable pathway for artists to gain national recognition. Working as part of a cohort of fellow artists, the Studio Program gives residents the space to experiment with their practice and grow their professional careers.

In 2025, ACE’s Studio Program expanded to include short-term residencies which led to exciting outcomes in ACE’s Artistic Program in Adelaide and Sydney.

Image: Stephanie Doddridge in studio (2026), Adelaide Contemporary Experimental. Photography by Lana Adams.

Long-Term Studio Artists



Bryce Cawte

Carving connections between land, culture and sustainability through Aboriginal knowledges.

Bryce Cawte is an Aboriginal artist based in Adelaide on Kurna Yerta, specialising in traditional woodcarving practices. Bryce's bloodlines connect him to the communities of Ngarrindjeri and Kurna through matrilineal lines and, through his patrilineal lines, he's connected to Wirangu, Mirning and Kokatha people.

His practice focuses on crafting cultural artefacts and weaponry, drawing inspiration from ancestral techniques.

Image 1: Bryce Cawte (2025), ACE Studio Program artists, Adelaide Contemporary Experimental. Photography by Rosina Possingham.



Stephanie Doddridge

Exploring human - nature ecology through garden-derived materials.

Stephanie Doddridge is an emerging contemporary artist and curator working on Kurna Country. She is drawn to gardens, using the produce as materials to investigate symbiotic human-nature relationships, engaging with notions of reciprocal care and quiet activism through printmaking, ceramic, textile and sculptural production methods.

Doddridge presented her first solo exhibition in 2023, 'On Harvesting Dandelions', featuring the installation 'A Gardened Mind'.

Image 2: Stephanie Doddridge (2025), ACE Studio Program artists, Adelaide Contemporary Experimental. Photography by Rosina Possingham.



Lottie Emma

Material experimentation to express absurd expectations and invisible labour.

Lottie Emma is a South Australian contemporary textiles artist living and working on Ngarrindjeri/Ramindjeri Country, on the Fleurieu Peninsula. Her practice combines embroidery, repurposed fabrics, and soft sculpture, weaving together personal narrative and material experimentation.

With a background in fashion design and wearable art, Emma has studied at TAFE SA and the University of Tasmania. She has exhibited widely across South Australia in galleries, festivals, and community-led initiatives.

Image 3: Lottie Emma (2025), ACE Studio Program artists, Adelaide Contemporary Experimental. Photography by Rosina Possingham.

Short-Term Studio Artists



Emiko Artemis

Emiko Artemis graduated with a PhD in 2012 and was awarded the University medal for their honours year. They were a Hatched Graduate exhibitor at PICA in their undergraduate year. They have also completed a master of Design at The University of South Australia. In 2021 they were artist in residence at Saubier House. Emiko was awarded first prize in the Waverly Woollahra Printmaking Digital Prize.

Emiko lives with a disability and their short-term studio enables them to come and go according to their access needs as they make work for upcoming ACE programs.

Emiko Artemis was supported by Country Arts SA.



Shan Michaels

Shan Michaels is a queer textile artist from regional Queensland whose work embraces sewing, quilting and embroidery to explore identity, inclusion and accessibility. Her practice is shaped by personal experience – as a mother, a collaborator, and a longstanding advocate for the blind and low vision (BLV) community.

Shan Michaels' short-term studio was to prepare work for *Push / Pull*.

Shan Michaels was supported by Arts Queensland.



Patrick William Carter

Carter is a Noongar artist whose practice spans painting, dance, performance and music, often led by voice and movement. During his short-term residency at ACE, he began work on a new commission that deepens his exploration of family, feeling and connection to Noongar Country and the connections and friendships he has made on Kurna Country.

During Patrick's short-term studio he prepared work for *Rewriting Landscapes*.

Patrick William Carter was supported by the Western Australian Government through the Department of Creative Industries, Tourism and Sport (CITS).

Image 1: Emiko Artemis in studio (2026), Adelaide Contemporary Experimental. Photography by Lana Adams.

Image 2: Shan Michaels in studio (2025), Adelaide Contemporary Experimental. Photography by Sam Roberts.

Image 3: Patrick William Carter in studio (2025), Adelaide Contemporary Experimental. Photography by Lana Adams.

Short-Term Studio Artists



Jingwei Bu

Jingwei Bu is a Chinese-Australian interdisciplinary artist based in Adelaide whose practice spans installation, sculpture, drawing, moving image, sound, and participatory performance. Having lived and studied across China, Germany, the United Kingdom, and Australia, her work is informed by diverse cultural and philosophical contexts.

Her practice investigates time as collaborator, medium, and material, examining how bodily actions and natural processes are recorded and transformed through material. Her work is often realised through immersive, multi-sensory installations and physically demanding, durational performances.

Jingwei Bu was supported by the ACE x firstdraft partnership.

Image 1: Jingwei Bu, 2025 ACE x firstdraft Short-term Residency artist, Adelaide Contemporary Experimental. Photography by Lana Adams.

Image 2: Jingwei Bu, 'We Tea' (2025), installation view, firstdraft, Sydney. Photography by Jessica Maurer. Courtesy firstdraft.



Future Studios Program



Future Studios Program

Overview



“Joining Future Studios gave me a whole new love for art and collaboration. I loved trying new techniques and getting feedback.”

**– Mia Smith Ballard,
2024 and 2025 Future Studios participant**

In 2025 the ACE Future Studios, a free program, provided fully-supported CBD-based studios to twelve young Aboriginal South Australian artists for a one-week intensive period and mentoring across the year. This unique industry placement nurtures creativity and practical skills with the support of mentor artists, guest workshop artists, and ACE staff.

11 young people participating in *Future Studios: 2025* gained an understanding of the impact of studio work and the daily activities involved in a professional artistic practice. They experienced working alongside their peers and they were able to meet the ACE studio artists, learn about their practice, and see works in development.

To expose the young people to different materials and methods, and give a broad insight into artists careers, the program offered a suite of workshops with contemporary studio practitioners Mardawi Aboriginal Corporation, Bryce Cawte, Brad Darkson, and Lara Tilbrook, – alongside tours of tertiary institutions and galleries across the CBD.

The program concluded with the *Future Studios: 2025* group exhibition in the ACE front gallery, which showcased the creative practice of the young artists. The exhibition explored themes of culture, identity, and storytelling, with works exploring painting, drawing, sculpture, weaving, ceramics, and installation.

Opening Celebrations: 'Future Studios: 2025' (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams.

In 2025 Future Studios was supported by Department for Education.

Special Projects



OAKEY, durational performance, 'EARTHING' (2025) Melbourne Art Fair 2025, exhibition view. Photography by Dimitra Koriozos.

EARTHING

20 – 23 February 2025
Melbourne Art Fair

EARTHING introduced three contemporary South Australian artists whose works create different contact points for the energies that connect, control and move through us, unseen but knowable.

OAKEY's installation, *PORTAL*, stemmed from the artist's exploration of states of extended deep listening in nature, offering a reflection on the transformative experience of moving between inner and outer worlds. OAKEY shared a durational performance and held conversations with visitors daily within the installation.

Carly Tarkari Dodd, a weaver of Ngarrindjeri, Narungga, and Kurna heritage, utilised traditional weaving techniques with modern materials to quote the visual language of precious gemstones and their role in regalia and displays of opulence.

Exploring the combination of offensive and defensive strategies embodied in the spiny fruits of the environmental weed, the three-cornered jack, and reflecting on themes of occupation and territorial incursions, Mark Valenzuela's hand-built ceramics created an unsettled interplay of sound and clay.

The project was supported by Create SA and Melbourne Art Foundation. Project Rooms at Melbourne Art Fair are supported and presented by Alpha60.

"OAKEY's paper bark sculpture stands like an otherworldly sentinel, and forms a gateway through which Valenzuela's rich ceramics and textile installation can be viewed, grounded in his experiences and investigations of Filipino history. Dodd's bright, sumptuous weaves combine satin with recycled T-shirt yarn, playing on the duality of the traditional and contemporary, advocacy and decoration."

– 'Best non-commercial: Adelaide Contemporary Experimental', Celina Lei for Artshub



Adelaide Contemporary Experimental, 'EARTHING' (2025) Melbourne Art Fair 2025, exhibition view. Photography by Dimitra Koriozos.

TACTILE WORLD: Centring Blind and Low Vision People in the Gallery

This groundbreaking community arts project, co-designed with the blind and low vision vision-impaired (BLV) community, aims to address the exclusion of BLV people from contemporary art.

Through ongoing consultation and collaboration with South Australian School and Services for Vision Impaired (SASSVI), we have learned that BLV children and young people feel galleries are not for them; mainly because there is little to touch or interact with. They want to experience and to make art, not just experience it passively.

In response, this project empowers BLV participants to actively create tactile artworks, providing them with the opportunity to engage with and produce art that challenges traditional gallery experiences. By collaborating with leading contemporary artists, including Troy-Anthony Baylis and Shan Michaels, artists with lived experience of vision impairment, we are co-designing installations that prioritise touch, sound, and smell, allowing participants to express themselves in imaginative and captivating forms beyond the visual in a “TACTILE WORLD”.

These creations will be featured in public exhibitions, transforming the ACE gallery space into an inclusive and welcoming space for everybody. This project also builds on ACE’s commitment to innovative, community-led, accessible arts practices.

TACTILE WORLD a unique opportunity to engage BLV individuals not just as visitors, but as makers of art, ensuring that their voices and perspectives are celebrated at the forefront. By nurturing ongoing consultation with the BLV community and adhering to best practice community arts principles, we will together create immersive tactile experiences and tools such as tactile wayfinding, which will enhance the gallery experience for everyone.

TACTILE WORLD is a step towards reimagining what art can be and who it is for, making galleries truly inclusive for all, while fostering a deeper understanding of the BLV experience within the broader public.

‘Artist Yarns and Braille Bombing: Push / Pull’ (2025), event documentation, Adelaide Contemporary Experimental. Photography by Lana Adams



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ACE is supported by the South Australian Government through Create SA and the Australian Government through Creative Australia, its arts funding and advisory body. ACE is a member of Contemporary Arts Organisations Australia.

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'Bantay-Salakay' – Liw Aliw (2025), event documentation, Adelaide Contemporary Experimental. Photography by Morgan Sette.